THE TEN COMMANDMENTS

And The Tables Were The Work of God and The Writing Was
The Writing of God, Graven Upon The Tables
Exodus 32:16

THE GIVING OF THE LAW. There were thunders and lightnings, and a thick cloud upon the mount, because the Lord descended upon it in fire: and the smoke thereof ascended as the smoke of a furnace, and the whole mount quaked greatly. And the Lord called Moses up to the top of the mount. And he gave unto Moses two tables of stone written with the finger of God; and on them was written the words which the Lord spake out of the midst of the fire. *(Abridged from Exodus, Chapter 19 and Deuteronomy, Chapter 9)*

THE LAW BY WHICH MEN LIVE . . .

THE TEN COMMANDMENTS are not the laws. They are THE LAW.

Man has made 32,000,000 laws since they were handed down to Moses on Mount Sinai more than 3,000 years ago, but he has never improved on God's law.

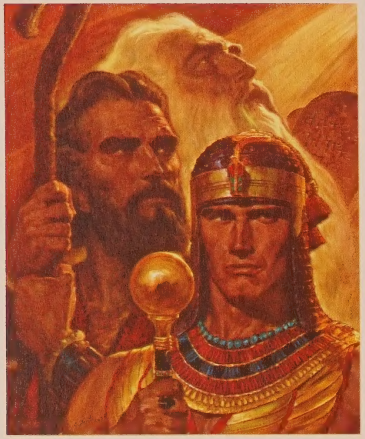
The Ten Commandments are the principles by which man may live with God and man may live with man.

They are the expressions of the mind of God for His creatures. They are the charter and guide of human liberty, for there can be no liberty without the law.

The motion picture "The Ten Commandments" is as modern as this morning's newspaper because the struggle between the forces represented by Moses and those represented by Pharaoh is still being waged today.

Are men free souls under God or are they the property of the State? Are men to be ruled by law or by the whims of an individual?

The answers to these timely questions were given to Moses on Mount Sinai. Like the divine source from which they came, they are eternal.



MOSES THE PRINCE, MOSES THE SHEPHERD, MOSES THE PROPHET

THE TEN

THE RELATIONSHIP

Excerpts from an address by Mr. DeMille at a luncheon in his honor prior to the New York opening of "THE TEN COMMANDMENTS," November, 1956.

WHAT I HOPE for our production of "The Ten Commandments" is that those who see it shall come from the theatre not only entertained and filled with the sight of a big spectacle, but filled with the spirit of truth — that it will bring to its audience a better understanding of the real meaning of this pattern of life that God has set down for us to follow — that it will make vivid to the human mind its close relationship to the mind of God.

That relationship between God and man is the greatest drama in the world — a drama in which we are the actors — and the outcome of it is of vital personal importance, for in the final analysis we do not break the Commandments. They break us, if we disregard them.

That is why in our production we tell a story of real people and real events — events which Sir Winston Churchill calls "the most decisive leap forward ever discernible in the human story."

And this story is human, the greatest human story I have ever directed.

Moses is every man — in his pride, his bitterness at God allowing evil to befall his people, and in his reluctance to do God's work.

Our constant thought while we were making "The Ten Commandments" was: Can we be worthy of its theme?

That demanded close adherence to the Bible and to facts.

In our search for authenticity, we consulted some 1900 books and periodicals, collected nearly 3,000 photographs, and used the facilities of 30 libraries and museums in North America, Europe, Africa, and Australia.

So that the hundreds of millions who will see "The Ten Commandments" can make a pilgrimage over the very ground that Moses walked, we rolled our cameras from Goshen to the Red Sea — then across the wilderness of Shur, down through the wilderness of Sin and up the steep, barren, majestic, awe-inspiring slopes of Mount Sinai to the holy ground where Moses stood to receive the Law.

Very few people are ever able to go there.

In "The Ten Commandments" we have brought Sinai to those who could never hope to see it, and I hope we have brought with it some of the spirit that still broods over that mountain — a spirit of awe and wonder, and yet a spirit of peace that passes understanding.

I have twice used the word "awe" and that reminds me of what was in many ways the most difficult single problem we had in making "The Ten Commandments" — the literally impossible task of bringing to the screen the Voice of God.

Every man hears God in his own way.

We had to ask ourselves: What did Moses hear?

In the Midrash Rabbah, it tells us that God used the voice of Moses' father, Amram, so as not to frighten him.

Moses says in the picture, "He revealed His word to my mind and the Word was God," and so at the burning bush we hear a voice paternal and compassionate.

In the giving of the "Ten Commandments," however, the Bible is explicit.

COMMANDMENTS

BETWEEN GOD AND MAN IS THE GREATEST DRAMA IN THE WORLD

This was no still small voice.

These were commands, not pleas.

In Deuteronomy 5:22 we are told that God spoke the Law "out of the midst of the fire, of the cloud, and of the thick darkness, with a great voice."

I think this is good to remember in these days when there is a tendency to make God a mascot and forget that he is the Almighty Lord.

The God of the Bible is not a wishy-washy God.

He is a God of Love — but of a love that burns.

If there is even a note of anger in the Voice of God as we have portrayed it, let that remind us that anger can be a virtue — anger against injustice, anger against tyranny, anger against any violation of the rights of man or the worship of God.

Some very wonderful things have been said about "The Ten Commandments" by eminent leaders of the Protestant, Catholic, and Jewish faiths, after they saw the picture.

What impresses me about those comments is not anything they say about my work, or the fine performances of the cast, but their unanimity in saying that this picture can increase the understanding of God among all peoples of the earth and bring them together in a greater understanding of each other.

I do not know of any other motion picture which has been so generously endorsed by Cardinals of the Catholic Church, by Episcopalian and Methodist Bishops, by the Presbyterian Minister-at-Large, by the President of the Mormon Church, and by so many leading rabbis, priests, and ministers of every major denomination.

With one voice these men of different faiths declare that seeing this picture gives to those who see it an experience of the reality, the presence, and the call of God.

A high statesman from one of the largest Moslem countries in Asia urged me again and again to make this picture.

It should not surprise you that a leading Moslem should show so much interest in "The Ten Commandments," for Moses is as highly honored as a prophet in Islam as he is in Judaism and Christianity.

Is it too much to hope that our production of "The Ten Commandments" might help to do what centuries of bloodshed and argument have failed to do — remind the millions of adherents of the Jewish, Christian, and Moslem faiths that they all spring from a common source and that they have in Moses a binding tie, a universal prophet, and in the Decalogue a universal law of brotherhood?

In the making of the picture we had thousands of Christians and Jews and Moslems working side by side in perfect harmony.

Our modern world defined God as a "religious complex" and laughed at the Ten Commandments as old-fashioned.

Then, through the laughter, came the shattering thunder of great world wars, each more terrible than the last — and a blood-drenched, bitter, divided world, no longer laughing, cries for a way out.

There is but one way out.

It existed before it was engraved upon tablets of stone.

It will exist when stone has crumbled.

The Ten Commandments are not rules to obey as a personal favor to God.

They are fundamental principles without which mankind cannot live together.

Armies are mighty. Atom bombs are mighty. Ideologies born of blind pride and passion are mighty. But the Truth of God is mightier than all — and it shall prevail.

That is what we have tried to tell in "The Ten Commandments."

Motion pictures are the greatest medium in the world for vividly transmitting thought from one mind to another.

The Ten Commandments were born in the mind of God and given to the world through the mind of Moses.

Through our picture, we hope they will be impressed anew upon the minds of hundreds of millions of people for generations.

That is why we made "The Ten Commandments," and why I hope and pray that God Himself will use this picture, for the good of the world in which your children and your children's children will live their lives — for it is how they follow the Commandments that will determine whether tomorrow's children will die in bondage or live in liberty under the Law.

Cecil B. deMille

THE FINDING OF THE INFANT MOSES BY THE DAUGHTER OF PHARAOH

AND THERE WENT A MAN of the house of Levi and took to wife a daughter of Levi. And the woman conceived and bare a son, and when she saw that he was a goodly child she hid him three months. And when she could not longer hide him she took for him an ark of bulrushes, and daubed it with slime and with pitch and put the child therein; and she laid it in the flags by the river's brink. And his sister stood afar off to wit what would be done to him. And the daughter of Pharaoh came down to wash herself at the river; and her maidens walked along by the river's side; and she saw the ark among the flags. And when she had opened it, she saw the child, and behold, the child wept. And she had compassion on him. And the child grew and became her son. And she called his name Moses.

(Abridged from Exodus, Chapter 2)

MOSES, PRINCE OF EGYPT, BUILDS THE PHARAOH'S TREASURE CITY

AND MOSES was learned in all the wisdom of the Egyptians and was mighty in words and in deeds. *(Acts, Chapter 7, Verse 22)* The daughter of Pharaoh carried Moses to her father and thought to make him her father's successor, having no child of her own. And she said to him, "I have brought up a child who is of divine form, and of a generous mind; and as I received him from the bounty of the river in a wonderful manner, I thought proper to adopt him for my son, and the heir of thy kingdom." And when she had said this, she put him into her father's hands, and the Pharaoh took him and hugged him. Moses, therefore, when he came to the age of maturity, made his virtue manifest to the Egyptians and the occasion was this: The Ethiopians made an inroad into their country. The Egyptians betook themselves to their oracles and when God had given them counsel to make use of Moses, the king commanded his daughter to produce him that he might be the general of the army. So Moses cheerfully undertook the business. He came upon the Ethiopians before they expected him, and he beat them. *(From Josephus)* And the Egyptians made the children of Israel to serve with rigour; and they made their lives bitter with hard bondage, in mortar and in brick and in all manner of service in the field. And they built for Pharaoh treasure cities, Pithom and Raamses. *(From Exodus, Chapter 1)*

MOSES SUBDUES THE AMALEKITE SHEPHERDS AT JETHRO'S WELL

NOW THE PRIEST of Midian had seven daughters and they came and drew water, and filled the troughs to water their father's flocks. And the shepherds came and drove them away; but Moses stood up and helped them and watered their flocks. And when they came to their father he said, How is it that ye are come so soon today? And they said, An Egyptian delivered us out of the hands of the shepherds, and also watered the flock. And he said unto his daughters, And where is he? Call him that he may eat bread. *(From Exodus, Chapter 2)* When Moses came, he told him what testimony his daughters bare to him, that he had assisted them and that, as he admired virtue, they were both able and willing to return the kindness. So he made him his son and appointed him to be guardian and superintendent over his cattle.

(From the writings of Josephus)

MOSES AND SEPHORA WITH THEIR FLOCKS UNDER THE HOLY MOUNTAIN

AND MOSES was content to dwell with the man and he gave Moses Sephora (Zipporah) his daughter. And she bare him a son and he called his name Gershom, for he said, I have been a stranger in a strange land. Moses kept the flock of Jethro, his father-in-law, the priest of Midian, and he led the flock to the desert and came to the mountain of God. *(From Exodus, Chapters 2 and 3)* At the mountain called Sinai, he drove his flocks to feed them. Now this is the highest of all the mountains thereabouts and the best for pasturage, the herbage being there good; and it had not been fed upon because of the opinion men had that God dwelt there, the shepherds not daring to ascend up to it. Mount Sinai is not only very difficult to be ascended by men, on account of its vast altitude, but because of the sharpness of its precipices also; nay, indeed, it cannot be looked at without pain of the eyes, and besides this, it was terrible and inaccessible. And here it was that a wonderful prodigy happened to Moses.

(From the writings of Josephus)

GOD SPEAKS TO MOSES FROM THE BURNING BUSH

AND HE LOOKED and behold, the bush burned with fire and was not consumed. And Moses said: I will now turn aside and see this great sight. And God called unto him out of the midst of the bush and said, Moses, Moses. And he said, Here am I. And He said, Draw not nigh. Put off thy shoes from off thy feet, for the place whereon thou standest is holy ground. Moreover, I am the God of thy father, the God of Abraham, the God of Isaac and the God of Jacob. And the Lord said, I have surely seen the affliction of my people which are in Egypt, and have heard their cry by reason of their taskmasters, therefore, I will send thee unto Pharaoh, that thou mayest bring forth my people the children of Israel out of Egypt, and when thou hast brought forth the people out of Egypt, ye shall serve God upon this mountain.

(Abridged from Exodus, Chapter 3)

THE TURNING OF RODS INTO SERPENTS AT THE PHARAOH'S COURT

AND MOSES RETURNED to the land of Egypt; and took the rod of God in his hand. And Moses and Aaron went in, and told Pharaoh, Thus saith the Lord God of Israel, Let my people go. And Pharaoh said, Who is the Lord, that I should obey his voice to let Israel go? I know not the Lord, neither will I let Israel go. And Moses and Aaron did as the Lord had commanded, and Aaron cast down his rod before Pharaoh and before his servants, and it became a serpent. Now the magicians of Egypt, they also did in like manner with their enchantments. For they cast down every man his rod, and they became serpents; but Aaron's rod swallowed up their rods. And Moses and Aaron came in unto Pharaoh and said, How long wilt thou refuse to humble thyself?

(Abridged from Exodus and Psalms)

MOSES PRESIDES AT THE KEEPING OF THE FIRST PASSOVER

AND THE LORD SPAKE unto Moses and Aaron, saying, And they shall take of the blood (of the lamb) and strike it on the two side posts and on the upper door post of the houses, and they shall eat the flesh in that night, roast with fire, and unleavened bread and with bitter herbs they shall eat it. And thus shall ye eat it; with your loins girded, your shoes on your feet, and your staff in your hand; and ye shall eat it in haste; it is the Lord's passover. For I will pass through the land of Egypt this night, and will smite all the firstborn in the land of Egypt, both man and beast. And the blood shall be to you for a token upon the houses where ye are; and when I see the blood, I will pass over you, and the plague shall not destroy you when I smite the land of Egypt. And this day shall be unto you for a memorial; and ye shall keep it a feast to the Lord throughout your generations. Then Moses called for all the elders of Israel. The people bowed the head and worshipped. And the people did as the Lord commanded.

(Abridged from Exodus, Chapter 12)

THE PLAGUE OF DEATH STRIKES DOWN THE FIRSTBORN OF EGYPT

AND IT CAME TO PASS, that at midnight the Lord smote all the firstborn in the land of Egypt, from the firstborn of Pharaoh, that sat on his throne, unto the firstborn of the captive that was in the dungeon. And Pharaoh rose up in the night, he, and all his servants and all the Egyptians; and there was a great cry in Egypt; for there was not a house where there was not one dead. And he called for Moses and Aaron by night and said, Rise up, and get you forth from among my people, both ye and the children of Israel, and go as ye have said and take your flocks and your herds as ye have said, and be gone. And the Egyptians were urgent upon the people, that they might send them out of the land in haste, for they said, We be all dead men.

(From Exodus, Chapter 12, Verses 29 to 33)

THE GREAT EXODUS BEGINS AT THE CITY GATES

WHEN PHARAOH had let the people go, the children of Israel went up harnessed out of the land of Egypt. And the people took their dough before it was leavened, their kneading-troughs being bound up in their clothes upon their shoulders. And the children of Israel did according to the word of Moses. And the children of Israel journeyed from Rameses to Succoth, about six hundred thousand on foot that were men, beside children. And a mixed multitude went up also with them; and flocks, and herds, even very much cattle. Now the sojourning of the children of Israel, who dwelt in Egypt, was four hundred and thirty years and at the end of the four hundred and thirty years, even the selfsame day it came to pass, that all the hosts of the Lord went out from the land of Egypt. And Moses said unto the people, Remember this day, in which ye came out from Egypt, out of the house of bondage; for by strength of hand the Lord brought you out from this place.

(Abridged from Exodus, Chapters 12, 13)

THE PILLAR OF FIRE HALTS THE PHARAOH'S CHARIOTS

AND IT WAS TOLD the king of Egypt that the people fled and the heart of Pharaoh and of his servants was turned against the people, and they said, Why have we done this, that we have let Israel go from serving us? And he made ready his chariot, and he took six hundred chosen chariots and all the chariots of Egypt, and captains over every one of them. And he pursued after the children of Israel, all the horses and chariots of Pharaoh, and his horsemen, and overtook them encamping by the sea. And when the Pharaoh drew nigh, the children of Israel lifted up their eyes and they were sore afraid. And they said unto Moses, Because there were no graves in Egypt, hast thou taken us away to die in the wilderness? Wherefore hast thou dealt thus with us, to carry us forth out of Egypt? It had been better for us to serve the Egyptians than that we should die in the wilderness. And Moses said to the people, the Lord shall fight for you, hold your peace. And it came to pass that in the morning watch the Lord looked unto the host of the Egyptians through the pillar of fire and of the cloud, and troubled the host of the Egyptians.

(From Exodus, Chapter 14)

THE LORD DIVIDES THE WATERS OF THE RED SEA AND

AND THE LORD SAID UNTO MOSES, Lift thou up thy rod, and stretch out thine hand over the sea. And Moses stretched out his hand over the sea; and the Lord caused the sea to go back by a strong east wind all that night, and made the sea dry land, and the waters were divided. And the children of Israel went into the midst of the sea upon the dry ground; and the waters were a wall unto them on their right hand and on their left. And the Egyptians pursued, and went in after them to the midst of the sea, even all Pharaoh's horses, his chariots and his horsemen. And it came to pass, that in the morning watch the Lord looked unto the host of the Egyptians through the pillar of fire. And the Lord said unto Moses, Stretch out

THE CHILDREN OF ISRAEL CROSS OVER ON DRY LAND

thine hand over the sea, that the waters may come again upon the Egyptians, upon their chariots and upon their horsemen. And Moses stretched forth his hand over the sea, and the sea returned to his strength, and the Egyptians fled against it. And the waters returned, and covered the chariots, and the horsemen, and all the host of Pharaoh that came into the sea after them; there remained not so much as one of them. Then sang Moses and the children of Israel this song unto the Lord, and spake, saying, Thou didst blow with thy wind, the sea covered them: they sank as lead in the mighty waters. Who is like unto thee, O Lord. From everlasting to everlasting, thou art God.

(Abridged from Exodus, Ch. 14, 15, and Psalm 90)

THE ISRAELITES GIVE THEMSELVES TO THE WORSHIP OF THE GOLDEN CALF

AND MOSES was in the mount forty days and forty nights. And when the people saw that Moses delayed to come down out of the mount, the people gathered themselves together unto Aaron and said unto him, Up, make us gods. As for this Moses, we wot not what is become of him. And Aaron said, Break off the golden earrings. And after he had made a molten calf, he fashioned it with a graving tool. And they rose up early on the morrow to eat and to drink and to play. And the Lord said unto Moses, Go, get thee down; for thy people have corrupted themselves. And Moses turned and went down from the mount and the two tables of testimony were in his hand. As soon as he saw the calf and the dancing, Moses' anger waxed hot. He cast the tables out of his hands, and brake them beneath the mount. *(Abridged from Exodus, Chapters 24, 32)*

THE CONSECRATION OF JOSHUA ON MOUNT NEBO

AND THE LORD'S ANGER was kindled against Israel, and he made them wander in the wilderness forty years, until all the generation, that had done evil in the sight of the Lord, was consumed. And Moses went up from the plains of Moab unto the mountain of Nebo. His eye was not dim, nor his natural force abated. And the Lord shewed him all the land. And the Lord said unto him, This is the land which I sware unto Abraham, unto Isaac, and unto Jacob, saying, I will give it unto thy seed. I have caused thee to see it with thine eyes, but thou shalt not go over thither. Behold, thou shalt die in the mount whither thou goest up and sleep with thy fathers. And the Lord said unto Moses, Take thee Joshua, a man in whom is the spirit, and lay thine hand upon him. And Joshua was full of the spirit of wisdom; for Moses had laid his hands upon him; and the children of Israel hearkened unto him, and did as the Lord commanded Moses. And the Lord spake unto Moses, Proclaim liberty throughout all the land unto all the inhabitants thereof. So Moses, the servant of the Lord, died according to the word of the Lord, but no man knoweth of his sepulchre unto this day. And the children of Israel wept for Moses. And there arose not a prophet since in Israel like unto Moses whom the Lord knew face to face.

(Abridged from Deuteronomy, Numbers and Leviticus)

Charlton Heston
as
MOSES

Prince of Egypt, Outlaw Shepherd and Voice of God. "And there arose not a prophet since in Israel like unto Moses, whom the Lord knew face to face."
(Deuteronomy 34:10)

Charlton Heston was 30 when he began the portrayal of Moses from young manhood to Mount Nebo, and had been starred in 12 previous films. He came to films from Northwestern University's School of Speech, the stage and television.

Anne Baxter
as
NEFRETIRI

Hereditary Princess of Egypt through whom succession to the throne was passed, Nefretiri was given in marriage to Rameses II and became the means by which Rameses secured the throne. (She is not to be confused with Nefertiti, who lived approximately a century earlier.)

Anne Baxter, who had her debut on Broadway at 15, fulfilled her early promise with an Academy Award for her performance in "The Razor's Edge." She now has her own production company.

Yul Brynner
as
RAMESES II

Pharaoh Rameses II became the symbol of the tyranny of the all-powerful state. He stood in defiance of God — and saw his ruthless strength shattered before the power of the Lord.

Yul Brynner's greatest talent is for excellence in all he attempts — circus acrobat at 15, balladeer, news commentator in World War II, television director, versatile star of stage and screen, with the next bastion to be assailed, motion picture direction.

Yvonne De Carlo
as
SEPHORA

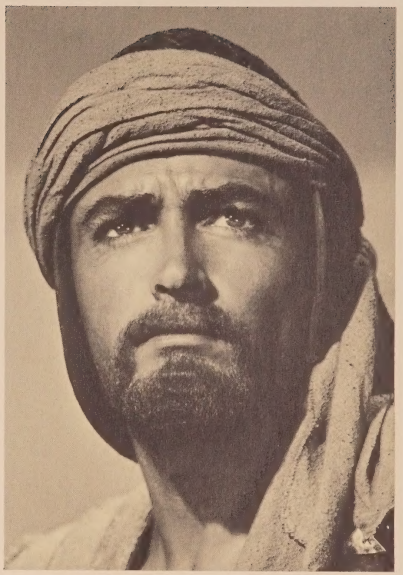
The eldest daughter of Jethro, Sephora (also recorded as Zipporah) became the wife of Moses, "And she bare him a son, and he called his name Gershom . . ." *(Exodus 2:22)*

Yvonne De Carlo is revealed through her portrayal of Sephora as an actress of extraordinary depth and sensitivity. Vancouver-born, she has earned every accolade through consistent hard work — from dancer to film bit player, to glamour star.

Debra Paget
as
LILIA

There is Midrashic record that the women of the Hebrew slaves were often taken by their overlords. And just such a one was Lilia, carrier of water to the slaves, who thirsted even more for freedom.

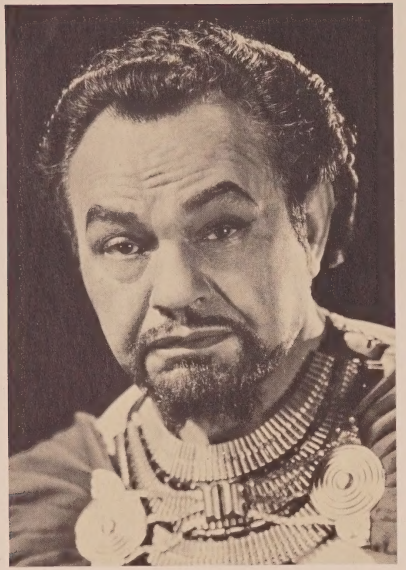
Debra Paget, one of the screen's truly beautiful young actresses, was a veteran of five years of stardom when at 21 she was chosen to play Lilia. She began studying for her career at 11, made her debut on the stage at 13, and in films at 15.



John Derek
as
JOSHUA

"And Joshua the son of Nun was full of the spirit of wisdom; for Moses had laid his hands upon him; and the children of Israel hearkened unto him . . ." *(Deuteronomy 34:9)*

Idol of the younger set among film-goers, serious and intent in his work, John Derek reaches screen maturity with his portrayal of Joshua. Hollywood born, he chose a career as an actor rather than to pursue his talent for painting.



Edward G. Robinson

as

DATHAN

Dathan preyed upon his own people and challenged the divinely-appointed authority of Moses, until, as told in the Book of Numbers, "the ground clave asunder" and swallowed up Dathan.

Edward G. Robinson came from the Broadway stage to Hollywood. In recent years, his skill and versatility have been increasingly recognized through portrayals both on stage and screen which are a far cry from the sinister gangster roles which first won for him vast movie followings.

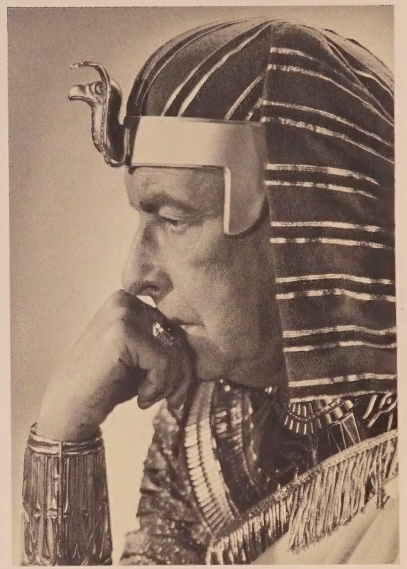
Nina Foch

as

BITHIAH

The daughter of the Pharaoh found the ark containing the infant Moses and raised him as her son. In Chronicles reference is made to "Bithiah, the daughter of Pharaoh, which Mered took"— confirming her participation in the Exodus.

The talents of Nina Foch, shared by screen, stage and television, represent a rich inheritance from her actress mother, Consuelo Flowerton, and her musician father, Dick Foch, conductor of such distinguished orchestras as the London Civic Symphony.



Sir Cedric Hardwicke

as

SETHI I

Under the wise and kindly guidance of the Pharaoh Sethi I, Moses grew to manhood — with his education as a member of the royal family comprising all fields of knowledge known to ancient Egypt.

The title of Knight Bachelor was conferred on Sir Cedric Hardwicke by George V for his contribution to English dramatic art. As sought after on the American stage and screen as he is in England, Sir Cedric regularly commutes between countries.

Martha Scott
as
YOCHABEL

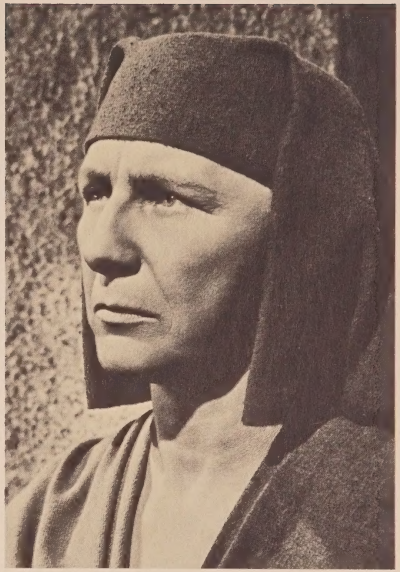
The Hebrew mother of Moses, Yochabel (also recorded as Jochebed and Jochabed as well as Iochabele), to save her three-months-old son from the Pharaoh's terrible edict, put her trust in God and set her son adrift in an ark made of bulrushes.

Artistry and dedicated work have made Martha Scott's every performance a distinctive achievement. She came to fame through her never-to-be-forgotten portrayal in "Our Town," first on the Broadway stage and later in motion pictures.

Vincent Price
as
BAKA

Pharaoh's treasure cities, Raamses and Pithom, did not rise without the planning and direction of a Master Builder, identified here as Baka.

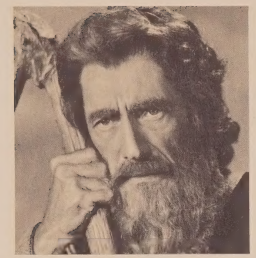
Vincent Price, American-born and educated at Yale, London and Nuremburg Universities, is considered by others of his profession as a master in the acting art, both on stage and screen. He is also an expert on painting and sculpture, as the nation has learned through his television appearances.



Judith Anderson
as
MEMNET

Memnet is an hereditary servant in the house of Pharaoh, a possessor of ominous secrets, who is warned that her tongue will dig her grave.

Among the professional honors bestowed on Judith Anderson, a theatre great of this generation, are the New York Critics Award, the Donaldson and Antoinette Perry Awards, honorary degree of Doctor of Fine Arts at Northwestern University, a Television Academy "Emmy" and countless others.

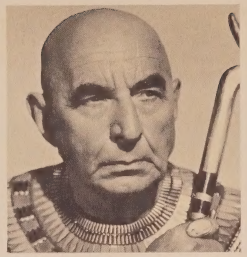


John Carradine as
AARON

Older brother of Moses and divinely appointed spokesman for him, Aaron reflects both strength and weakness — strength in his support of Moses in Egypt and weakness when he yields to Israel's clamor on Mount Sinai, "Up, make us gods, which shall go before us," and fashions them a Golden Calf.

Olive Deering as
MIRIAM

Older sister of Moses and Aaron, Miriam is described in the Old Testament as a prophetess and is thus portrayed on the screen. The Midrash mentions her skills as a midwife. It was Miriam who, as a little girl when Moses was placed in the ark, "stood afar off, to wit what would be done to him."

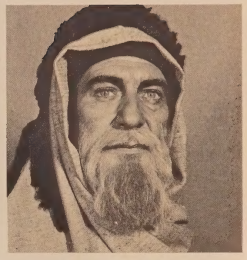


Douglass Dumbrille as
JANNES

Jannes is identified as the High Priest of the Pharaoh's court, a central figure in the pomp and ceremony of the period, and a vigorous participant in the intrigues which marked the bitter rivalries for royal succession. He wears the leopard skin, traditional insigne of supreme Egyptian religious authority.

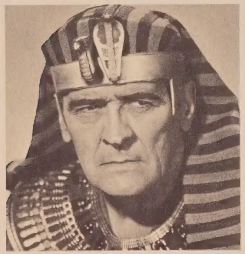
Henry Wilcoxon as
PENTAUR

Pentaur serves as Captain of the Chariots under the military leadership of Prince Moses and then later, under the Pharaoh Rameses II, is seen as the Commander of the Host who perishes with his men when "the waters returned and covered the chariots, and the horsemen, and all the host of Pharaoh . . ."



Eduard Franz as
JETHRO

It is Jethro, Priest of Midian, with whom "Moses was content to dwell" after he delivered Jethro's seven daughters "out of the hands of the shepherds." From among these daughters Moses chose the eldest as his wife. Moses is tending "the flock of Jethro" when he comes to the mountain of God.

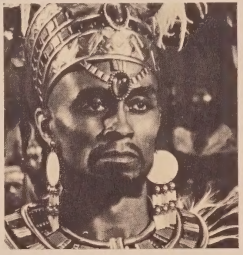


Ian Keith as
RAMESES I

Based on the work of scholars in recent years, Rameses I is depicted as the Pharaoh who decreed the death of all newborn male children of the Hebrews. It was this cruel edict which forced the mother of Moses to contrive her bold and ingenious plan for preserving the life of her infant son.

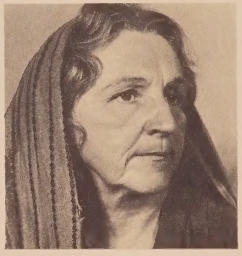
Esther Brown as
PRINCESS THARBIS

Tharbis is given various identities by historians and Bible scholars. As Princess of Ethiopia she is said by Josephus to have facilitated the honorable surrender of Ethiopia in circumstances by which the Ethiopian ruler remained a dignified leader of his people rather than a conquered enemy.



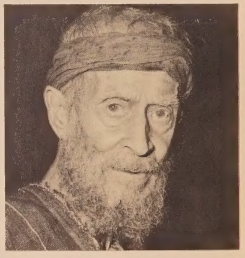
Woodrow Strode as
KING OF ETHIOPIA

The King of Ethiopia is brought to the court of the Pharaoh in friendship by Moses, "as an ally to guard our southern gates" after Ethiopia has fallen before the Egyptian armies commanded by Moses. The ancient historians, Josephus and Eusebius, tell of Moses as a conquering general in his younger years.



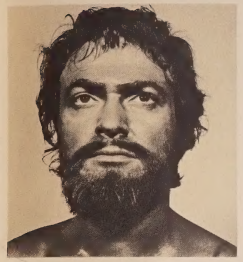
Julia Faye as
ELISHEBA

Elisheba is married to Aaron, as told in Exodus 6:23, "And Aaron took him Elisheba, daughter of Amminadab, sister of Naashon, to wife . . ." (Julia Faye, who portrays Elisheba, played the part of the Pharaoh's queen in DeMille's first production of "The Ten Commandments" thirty-two years ago.)



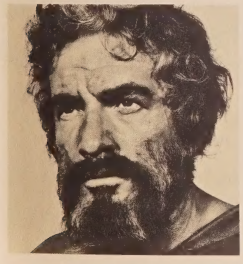
H. B. Warner as
AMMINADAB

Amminadab, father of Elisheba, is depicted as the weary old man in the Exodus whose "strength is dried up into the dust — of death" and who receives Bithiah's promise, "We shall plant your fig tree in the new land." (H. B. Warner portrayed the Christ in DeMille's "The King of Kings.")



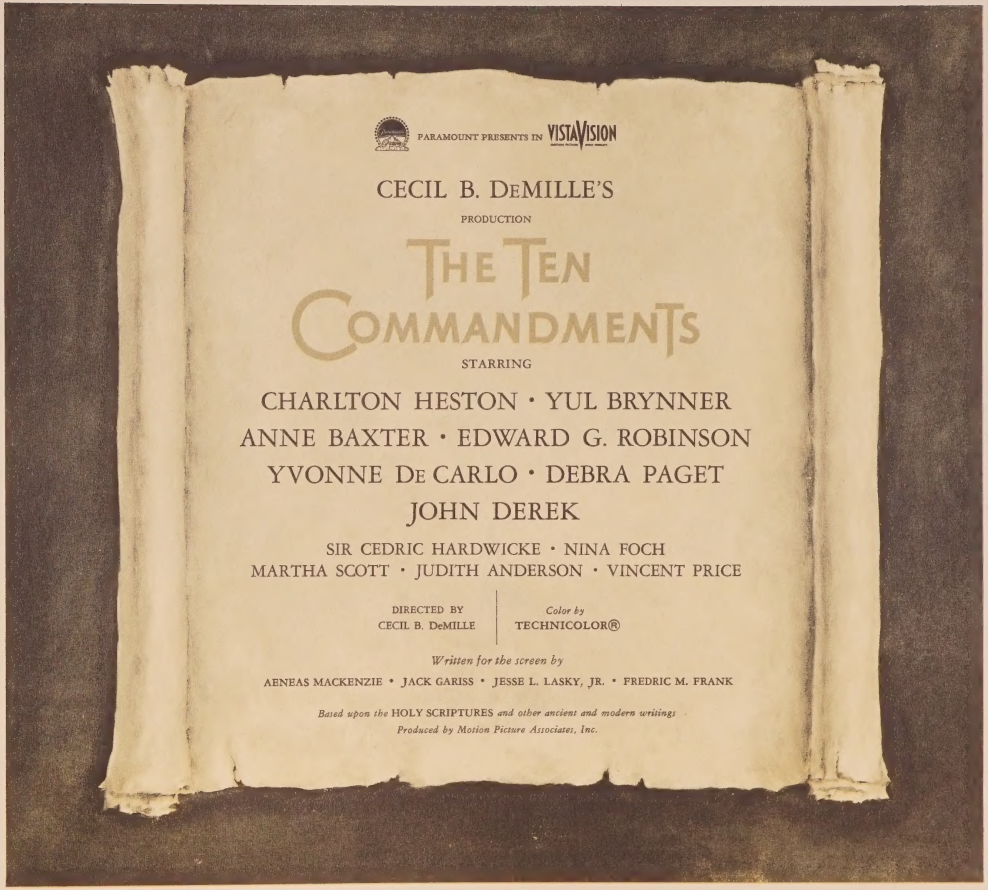
Lawrence Dobkin as
HUR BEN CALEB

Hur is described as the son of Caleb in I Chronicles 2:19. Since there is a rabbinical tradition which makes Moses the author of Psalms 90-100, a portion of Psalm 91 is chanted by Hur ben Caleb during the Passover meal: "Thou shalt not be afraid for the terror by night; nor for the arrow that flieth by day."

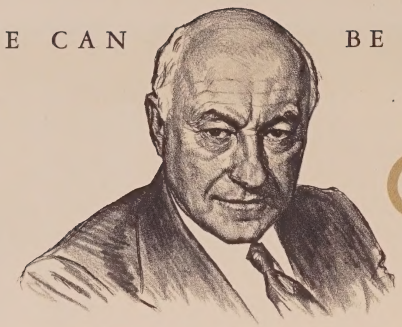


Donald Curtis as
MERED

Mered finds origin in I Chronicles 4:18 where he is mentioned as the husband of the Pharaoh's daughter, Bithiah, by whom he had several children. Ancient sources indicate his prominence as a leader of the Exodus under the guidance of Moses, to whom he remained a staunch friend and a loyal follower.


PARAMOUNT PRESENTS IN VISTAVISION
CECIL B. DEMILLE'S
PRODUCTION
THE TEN COMMANDMENTS
STARRING
CHARLTON HESTON • YUL BRYNNER
ANNE BAXTER • EDWARD G. ROBINSON
YVONNE DE CARLO • DEBRA PAGET
JOHN DEREK
SIR CEDRIC HARDWICKE • NINA FOCH
MARTHA SCOTT • JUDITH ANDERSON • VINCENT PRICE
DIRECTED BY
CECIL B. DEMILLE
Color by
TECHNICOLOR®
Written for the screen by
AENEAS MACKENZIE • JACK GARISS • JESSE L. LASKY, JR. • FREDRIC M. FRANK
Based upon the HOLY SCRIPTURES and other ancient and modern writings
Produced by Motion Picture Associates, Inc.

"THERE CAN BE NO FREEDOM WITHOUT THE LAW"



CECIL B. DEMILLE

Screen Statesman

UPON A TOWERING SUMMIT of giant achievements and laden with honors from his fellows and the world, Cecil B. DeMille—who marked his 75th birthday as he completed his master work, "The Ten Commandments"—stands as an enduring inspiration to young and old alike for his continued demonstration of high principles and vast accomplishment.

Mr. DeMille's screen works have been seen by more billions of people than those of any producer-director since films first began. Attendance at his motion pictures — exclusive of uncounted numbers who have seen his "Greatest Show on Earth" and newest, "The Ten Commandments"— has totalled in excess of one and one-half times the present population of the earth! It is predicted that, over the next two decades, at least another billion people will view "The Ten Commandments."

In tribute to Mr. DeMille's unique status as a screen statesman, as well as a distinguished artist who has brought entertainment and joy to moviegoers everywhere, a Times of India publication has written of him:

"DeMille profoundly believes in the message of brotherhood for all mankind carried in the story of Moses, a figure revered in three of the world's great religions, Christianity, Moslem and Jewish, and standing for principles found within every great faith. On the basis of the almost incredible global appeal of his films, it is quite possible that DeMille will accomplish much in the direction of brotherhood and peace toward which he strives."

When Mr. DeMille filmed the first "The Ten Commandments" in 1923, at the then staggering cost of $1,400,000, it was generally conceded that he had taken grandiose leave of his senses. But the film broke every attendance record in existence, and in a study made by Herbert Blumer a decade later, it was revealed that this picture not only had greatly influenced youth to better moral living, but had inspired a number of young men to become ministers, priests and rabbis.

His next Biblical film classic, "The King of Kings," alone to date has been seen by nearly one billion people and has been shown some place in the world every single day since its initial public presentation in 1927. Today there are three times as many prints in circulation as there were when it was first presented — an astounding record.

Mr. DeMille took no personal profits from "The King of Kings," just as he will receive no financial profit from his new "The Ten Commandments." What ordinarily would be Mr. DeMille's personal share in the profits of the latter film will go impartially to educational, religious and philanthropic causes through the Cecil B. DeMille Trust Fund.

Cecil B. DeMille, a direct descendant of Anthony De Mil, who arrived in New Amsterdam in 1658 from Haarlem, Holland, on "The Gilded Beaver," was born on August 12, 1881, in Ashfield, Massachusetts, the son of playwright Henry Churchill DeMille and Mathilda Beatrice Samuel. Most of his boyhood was spent in North Carolina and at Pompton, New Jersey. He was confirmed in the Episcopal faith on June 13, 1894.

The Bible became a major influence in his life while he was still a boy, through his father's habit of reading to his children each night a chapter of the Old Testament, a chapter of the New Testament, and a chapter of history. His father had studied to become an Episcopal minister until Mrs. DeMille persuaded him to give up the ministry for the stage, so that his message would reach "thousands instead of hundreds."

Mr. DeMille recalls, "He made the Bible stories so interesting we did not want him to stop. The people in the Bible weren't just characters in a book to us. They became our boyhood heroes."

After attending Pennsylvania Military College, Mr. DeMille entered the American Academy of Dramatic Arts in keeping with the rich theatrical tradition inherited from his father — a collaborator with David Belasco in several hit plays — and made his acting debut at the Garden Theatre in New York.

After obtaining first-hand experience in the theatre as an actor as well as a director and playwright, Mr. DeMille turned to the infant medium of the films. Since 1913, when, with Jesse Lasky and Samuel Goldwyn as his partners, he filmed the first feature length picture made in Hollywood, "The Squaw Man," Mr. DeMille has been identified with every forward stride in motion pictures. By the time he had completed his 70th picture he had earned not only Hollywood's highest professional honors, but the accolades of the entire world.

Editorial tributes to Mr. DeMille and his work have appeared in newspapers throughout the United States and all the principal nations of the earth but probably the most eloquent observation was that quoted in an editorial in the Boston Herald: "Cecil B. DeMille is to motion pictures what Winston Churchill is to statesmanship."

THE TEN COMMANDMENTS, 1923

THE KING OF KINGS, 1927

THE SIGN OF CROSS, 1933

SAMSON AND DELILAH, 1949

HENRY WILCOXON

IT IS AXIOMATIC that no man achieves a great work alone, and Cecil B. DeMille, in speaking of the filming of "The Ten Commandments," invariably uses the collective "we."

A large share of the credit inherent in this pronoun belongs to one man, Henry Wilcoxon, DeMille's associate producer in this monumental motion picture undertaking.

From the very decision to bring to the screen the epic dramatization of the life of Moses until the finished prints were checked for "color balance," Wilcoxon worked beside the master filmmaker contributing his talents and suggestions to every phase of production — story development, casting, set and costume design, actual filming, music and editing.

It is indicative of the relationship between these two men that Wilcoxon so exactly visualizes an idea presented in words by DeMille that he can immediately pencil a sketch as working model for the artist or department involved.

Most people even today think of Henry Wilcoxon as a romantic film star, first seen on the American screen when DeMille brought him from his native England in 1933 to star as Marc Antony in "Cleopatra." But for nearly a decade he has been associate producer with the veteran producer-director. Together they completed the filming of "Samson and Delilah," and produced the classic saga of the Big Top, "The Greatest Show on Earth."

ELMER BERNSTEIN

ENDURING FAME in film music composition is assured Elmer Bernstein, still in his early thirties, for his original musical score for "The Ten Commandments."

Though little known when Cecil B. DeMille gave him the opportunity, solely on the strength of Bernstein compositions, to create music for the screen of major dimensions, Bernstein's genius had long been recognized.

He received his musical education almost entirely through scholarships and was a prodigy concert pianist when World War II interrupted. When he returned to civilian life, he turned from performing to composition.

When he was signed to compose and conduct the music for "The Ten Commandments," he had only the scores of four other films to his credit. The music for "The Man With the Golden Arm," which brought him an Academy Award nomination, was done in a recess from the DeMille film.

BIBLE LAND scenes in "The Ten Commandments" were photographed upon their actual historic locations. Those who see this motion picture will make a pilgrimage over the very ground where Moses trod more than 3,000 years ago — from the banks of the Nile River in Egypt, through the Land of Goshen to the Red Sea, across the Wilderness of Shur and the Wilderness of Sin to the Holy Mount of Sinai.

As Prince Rameses, Yul Brynner wears the lock of youth derived from this sculpture.

This granite head of Rameses II reveals his war helmet. The mummy is that of Sethi I.

The winged headdress worn by Nefretiri was copied from this ancient wall painting.

THE 12 TRIBES OF ISRAEL — LEVI

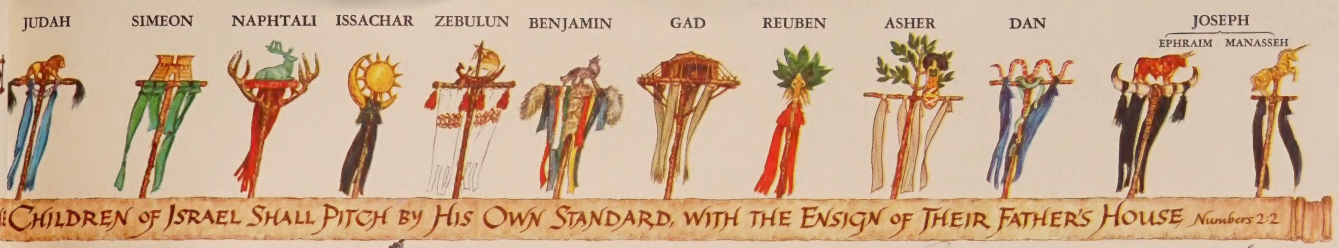
Abraham's grandson was called Jacob or "Israel." Jacob's 12 sons each sired a tribe whose people were all known as "Israelites" or "Hebrews." In Moses' time there were not yet "Jews," since this nation was formed later from 1½ tribes led by Judah. Each tribe had its standard, colors, stone and ensign. In the motion picture Moses and Aaron, being of Levi, wear the red, black and white of their tribe. Even baby Moses is wrapped in Levite cloth.

"THE TEN COMMANDMENTS" IS AS AUTHENTIC AS RESEARCH, DEDICATION, AND HUMAN LABOR COULD MAKE IT

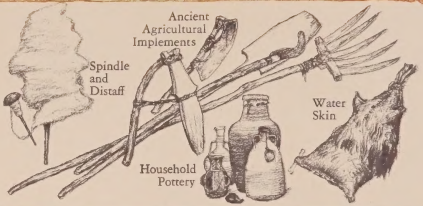
BECAUSE Cecil B. DeMille set a standard of absolute authenticity in every detail of "The Ten Commandments," an exacting task confronted the veteran research-consultant, Henry S. Noerdlinger.

Using the Holy Scriptures as the controlling source, Mr. Noerdlinger drew upon a lifetime of exploration into archaeology, history, and writings on antiquity to provide a solid foundation of facts for the work of screen writers, costume and set designers, etc. In his research he consulted the religious writings of the Bible, the Koran, and the Midrash — which is a commentary by the rabbis from 500 B.C. to 1100 A.D. Also he studied and collated the works of Philo written during the first century A.D.; of Josephus, a contemporary of Christ and best known of the Jewish historians; and of Eusebius, church father of the third and fourth centuries, A.D., who, in his "Preparation for the Gospel," incorporated extensive texts on Moses.

The results of this work have been documented and distilled into book form by Mr. Noerdlinger and published by the University of Southern California Press under the title, "Moses and Egypt." This marks the first time in motion picture history that such a work has ever been compiled from research done for a film and the material made available in published form for general reference.



Egyptian cartouches, representing personal names, often appeared in writing, and were used in the decoration of architecture and personal effects, such as clothing and jewelry.



This wall painting portarys slavery under the Egyptian taskmasters.

The attitudes, costumes, and unique hair styles of the dancers performing in the royal court scene were adapted from this old Egyptian wall painting found in the tomb of the Vizier Mehou at Sakkarah.

The royal crook and flail held by the Pharaoh symbolized his position as both the shepherd and the master of his people.

At left, the bronze figurine of Queen Karomama, 22nd Dynasty, and at right, Anne Baxter's golden court costume derived from it.

Two tables of testimony, tables of stone, written with the finger of God.

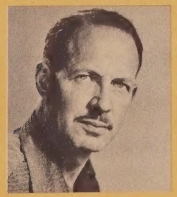
Exodus 31:18

The tablets used in the motion picture were carved in red granite cut from the top of Mount Sinai, the traditional place where Moses actually received the law. The commandments are engraved in "Pre-Canaanite" which preceded Hebrew and is, according to the best authorities, the language in which the original Ten Commandments were probably written.

PROCLAIM LIBERTY THROUGHOUT ALL THE LAND, UNTO ALL THE INHABITANTS THEREOF

This proclamation of freedom encircling the Liberty Bell is actually taken from the writings of the patriarch Moses. These are the last words spoken by Moses in the motion picture as a mandate of liberty to the people. *(Leviticus 25:10)*

THE GREAT SEAL — On July 4, 1776, Benjamin Franklin, John Adams, and Thomas Jefferson were appointed to design a great seal for the United States. On Franklin's suggestion, Jefferson designed and proposed the following seal (never adopted) which depicted the Pharaoh's hosts drowning in the Red Sea. The motto is taken from the words of Cromwell.



ARNOLD FRIBERG

The magnificent series of Arnold Friberg paintings in this book indicates why he has achieved fame as one of the greatest living interpreters of Biblical subjects. Combining rare artistic skill with a profound respect for the most minute historical details, he has imbued his paintings with dynamic realism unsurpassed by any contemporary religious artist. Cecil B. DeMille knew the thundering drama in Exodus and Deuteronomy demanded such an artist. During preparations for shooting "The Ten Commandments," Mr. DeMille lined the walls of his offices with Friberg's paintings. Friberg also designed the costumes for the principal men—Moses, Rameses II, Sethi I and Baka. Mr. DeMille states: "Among the living artists who have dedicated themselves almost exclusively to religious art, one stands out for his virility and warmth, dramatic understanding and truth. That man is Arnold Friberg. His fine paintings were a tremendous help to our art directors, cameramen, costume designers, screenwriters and actors. Arnold Friberg's work has been an inspiration to all of us stemming from his profound reverence and knowledge, as well as his superb artistry."

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LITHO IN U. S. A.

I AM THE LORD THY GOD. THOV SHALT HAVE NO
OTHER GODS BEFORE ME. THOV SHALT NOT MAKE VNTO THEE
ANY GRAVEN IMAGE. THOV SHALT NOT TAKE THE NAME
OF THE LORD THY GOD IN VAIN. REMEMBER THE SABBATH DAY, TO
KEEP IT HOLY. HONOR THY FATHER AND THY MOTHER.
THOV SHALT NOT KILL. THOV SHALT NOT COMMIT ADVLTERY.
THOV SHALT NOT STEAL. THOV SHALT
NOT BEAR FALSE WITNESS AGAINST THY NEIGHBOVR.
THOV SHALT NOT COVET. EXODVS 20:2-17

Behold, I have taught you statutes and judgments, even as the LORD my GOD commanded me. Keep therefore and do them, for this is your wisdom and your understanding in the sight of the nations, which shall hear all these statutes.

Deuteronomy 4:5-6